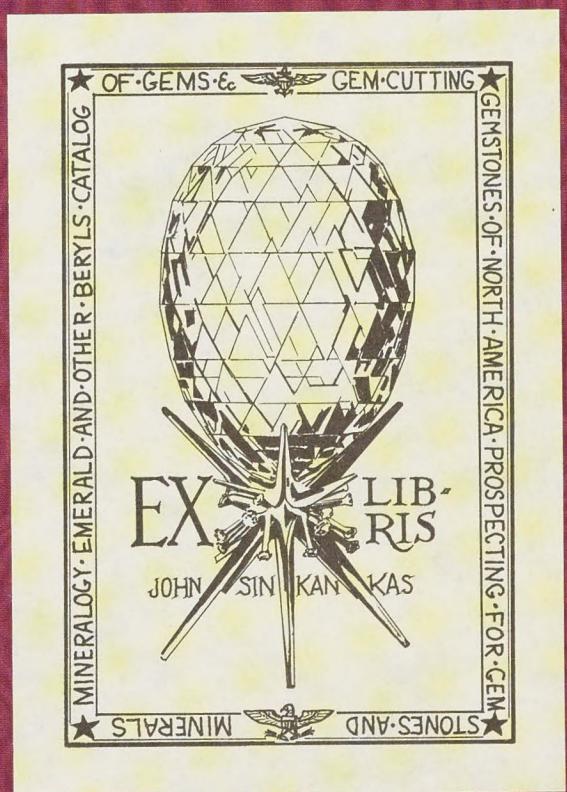
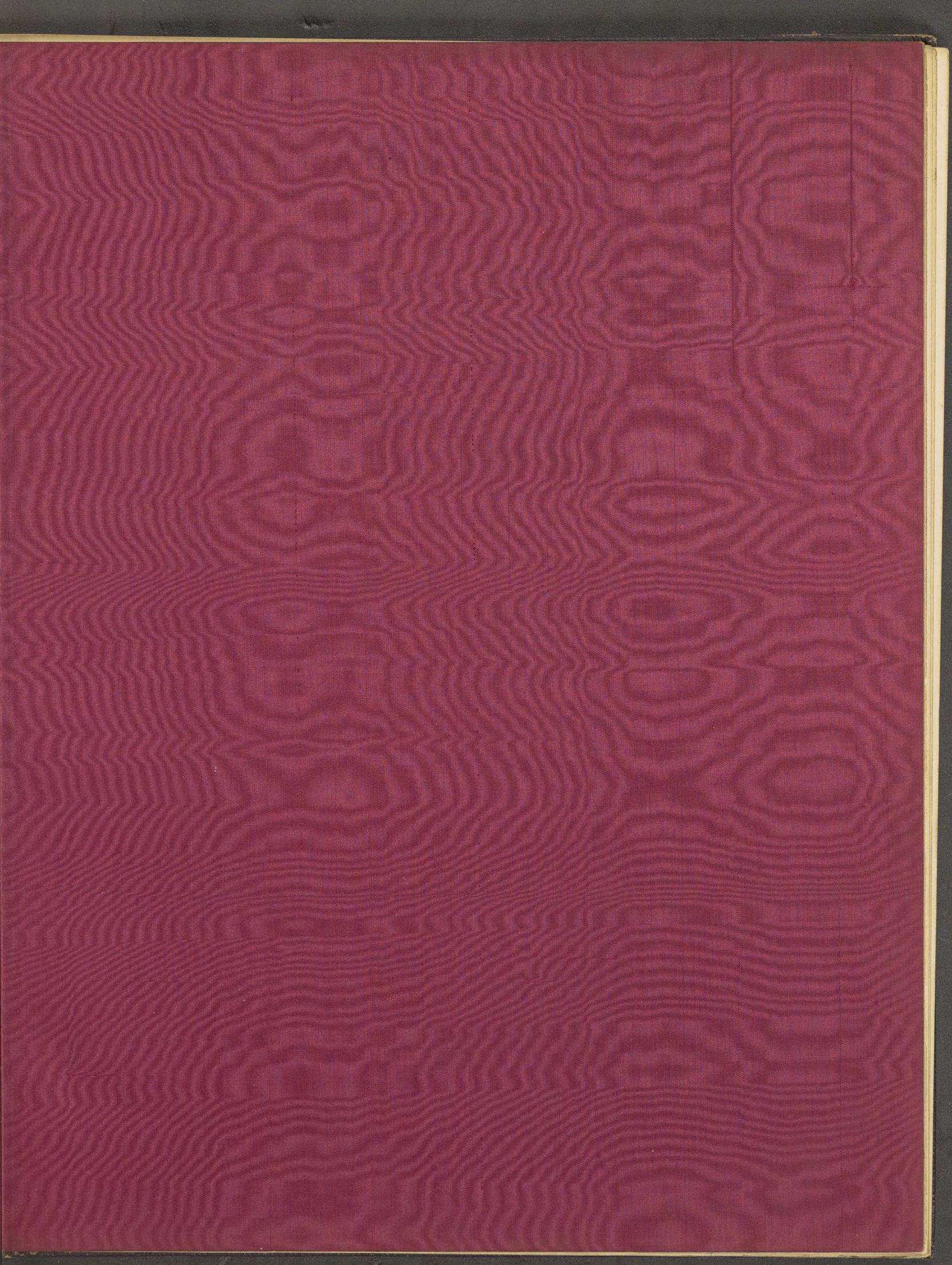
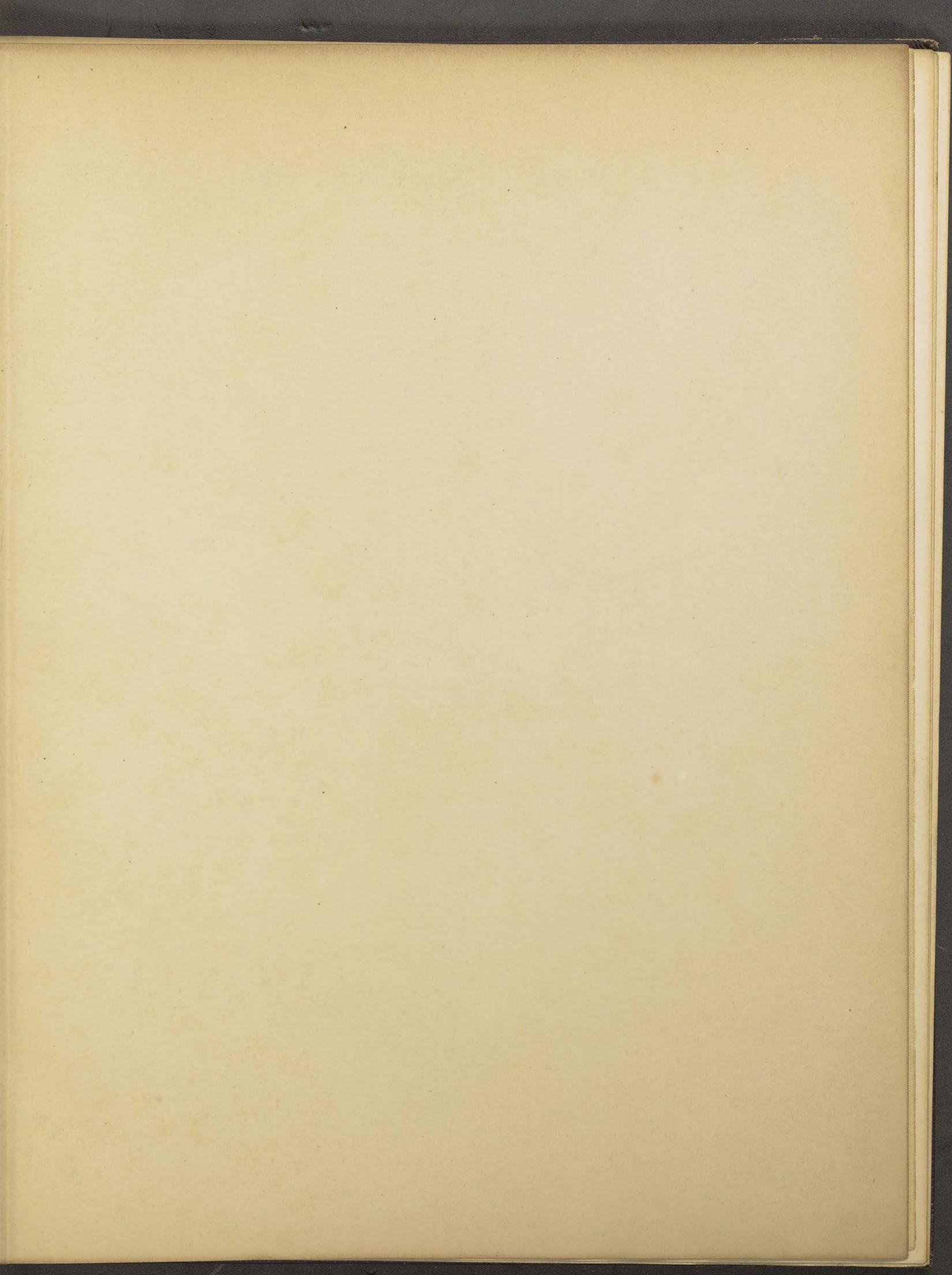


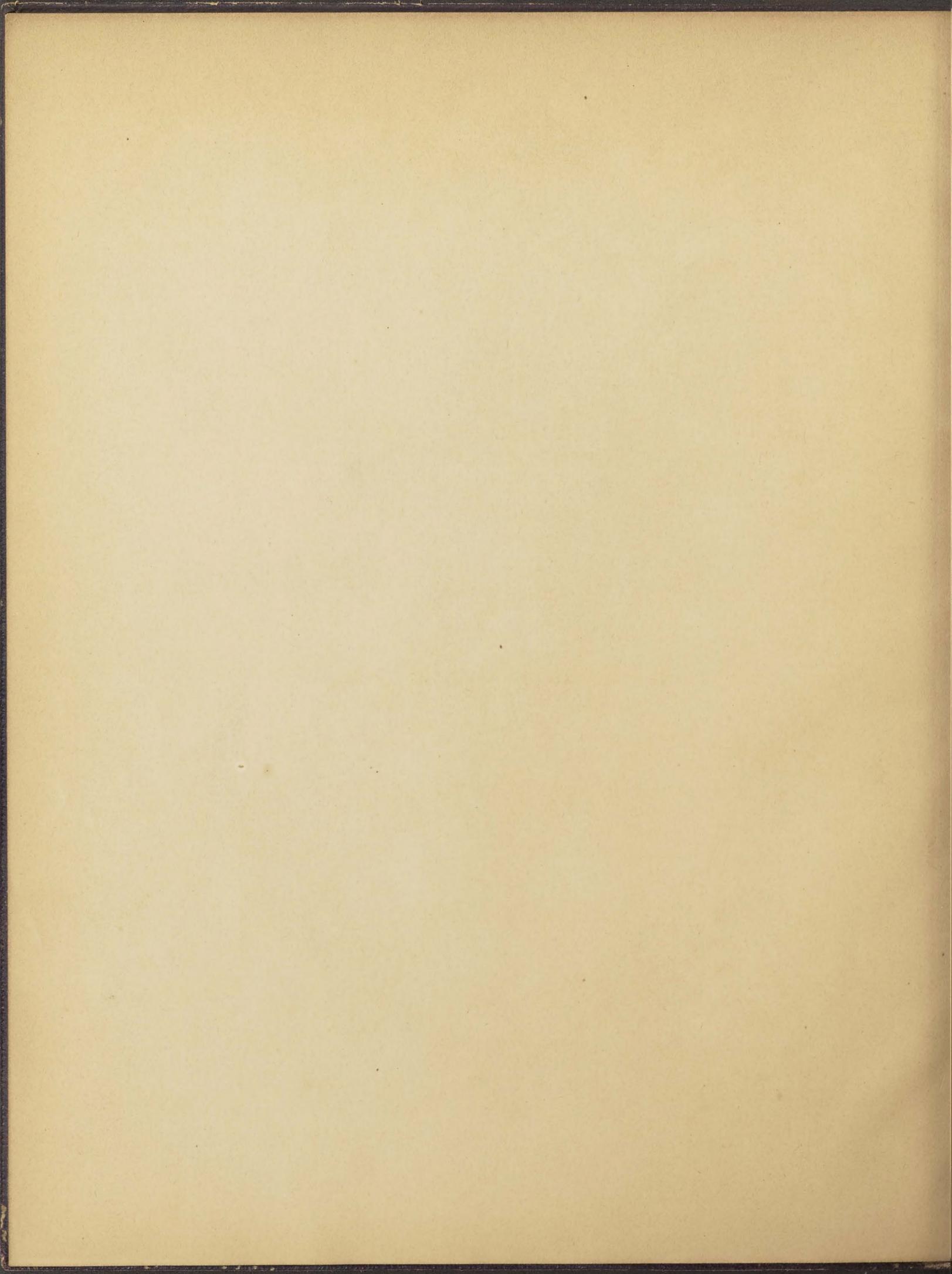
The Devonshire Gems.



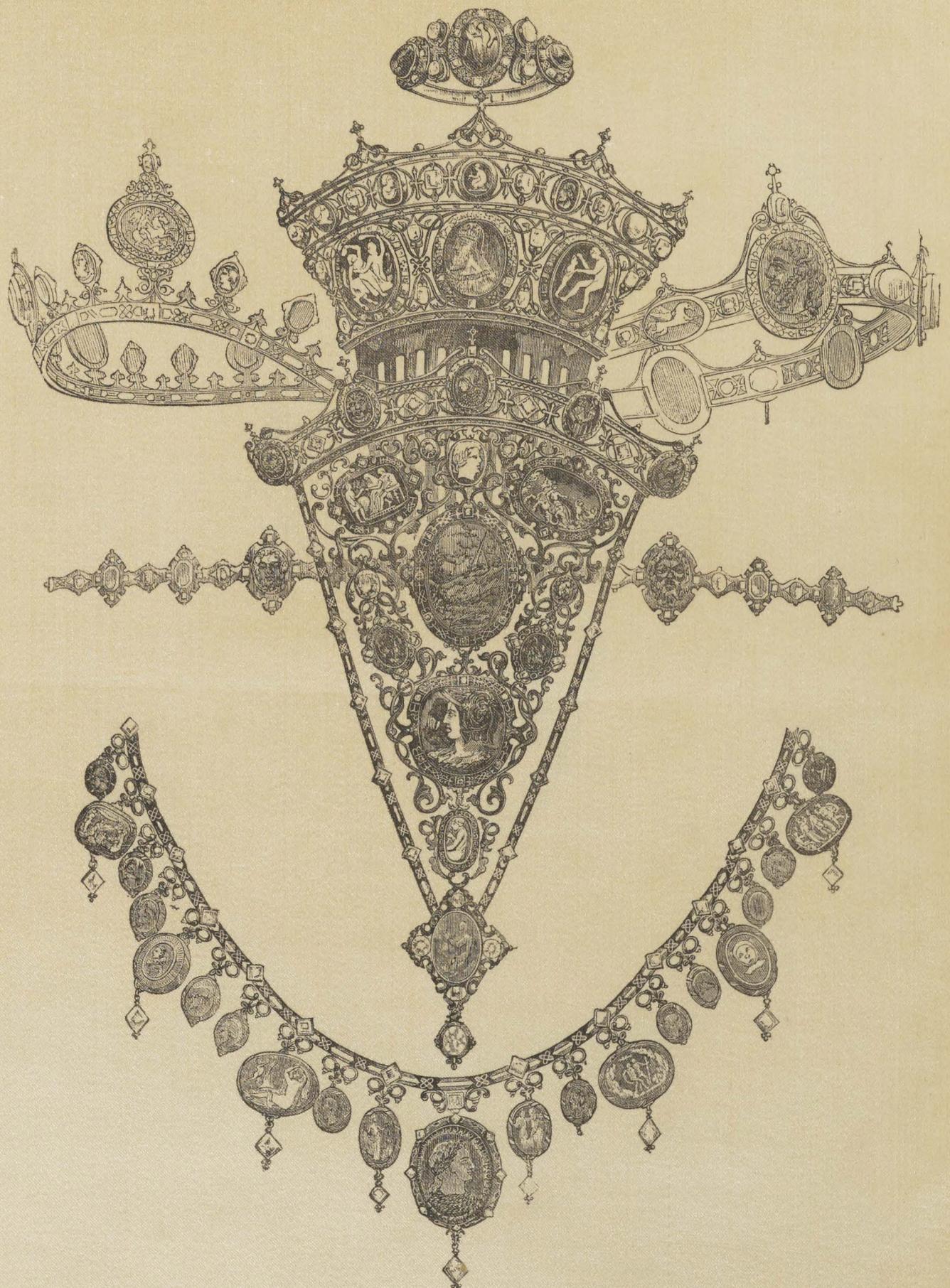


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Illustrated and Descriptive Catalogue

OF THE CELEBRATED

DEVONSHIRE GEMS

FROM THE COLLECTION OF

THE DUKE OF DEVONSHIRE, K.G.

ARRANGED AND MOUNTED FOR HIS GRACE,

AS

A Parure of Jewels,

BY

C. F. H A N C O C K ,

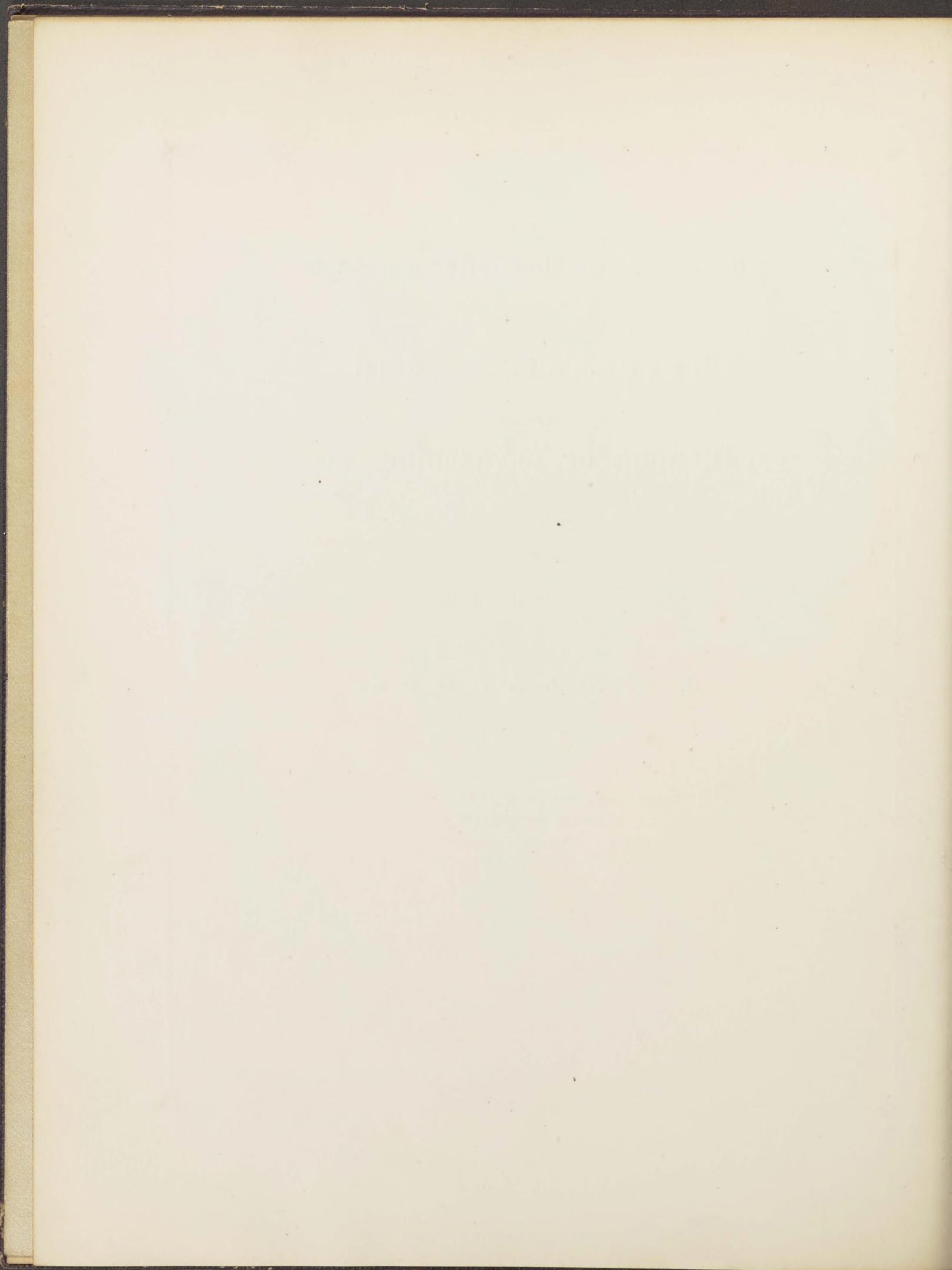
39, BRUTON STREET, LONDON.

ENTERED AT STATIONERS' HALL.

Westminster :

PRINTED BY T. BRETELL, RUPERT STREET, HAYMARKET.

1857.



THE DEVONSHIRE GEMS.

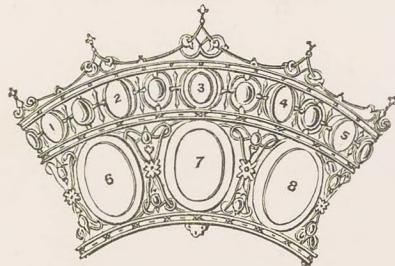
THE following is a description of the celebrated Gems belonging to HIS GRACE THE DUKE OF DEVONSHIRE, and mounted by C. F. HANCOCK, Jeweller, of Bruton Street, for HIS GRACE, expressly to be worn by the RT. HON. THE COUNTESS OF GRANVILLE at the Coronation of THE EMPEROR OF RUSSIA, at Moscow.

There are Seven Ornaments, viz.:—a *Comb*, a *Bandeau*, a *Stomacher*, a *Necklace*, a *Diadem*, a *Coronet*, and a *Bracelet*. The Setting, which is very original, is in the HOLBEIN style, and is composed of beautiful Trellis Work in variegated Enamel, and studded all over with fine Brilliants, producing a very refined effect.

The Frontispiece has been kindly presented by the
“Illustrated London News.”

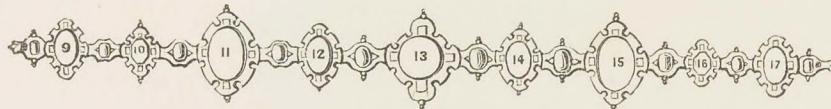
May 1857.

The Comb.



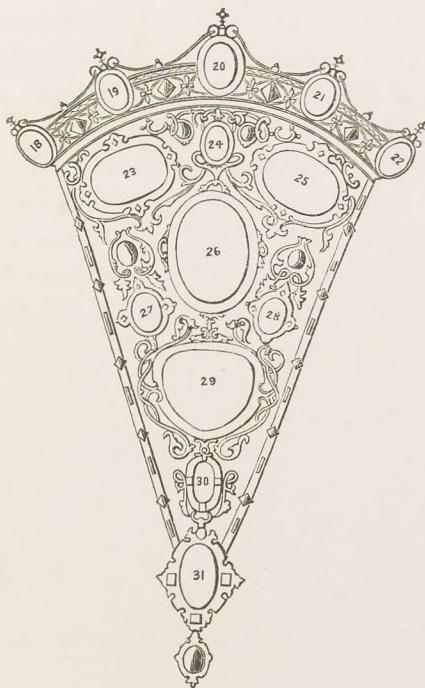
1. An Onyx Cameo, white on a dark ground, head of a Roman lady. (Antique.)
2. A Cameo, white on a dark ground, the head of Leander. This is a Greek gem, very beautifully executed, and dates about the time of Alexander the Great.
3. A Cameo, white on a dark ground, a fine Greek gem representing the stooping Venus.
4. A Cameo of Charles I. white on a dark ground, the hair relieved with brown; a work of the period.
5. A Cameo, white on a transparent ground of Roman execution—the head of Medusa.
6. A Cameo, white on a dark ground—a Bacchante and Centaur. (Greek production.)
7. A very fine Oriental Amethyst Intaglio, bust of the Persian King Shahpur I of the race of the Sassanides, who were twenty-eight Kings in number, and reigned from A.D. 223 to A.D. 632, and were destroyed by Osman, Caliph of the Saracens; the bust has a curled beard, long ringlets of hair, also a tiara ornamented with pearls, and pendants in the ears, there are two lines of inscription in the Sasanian character.
- These gems are usually found at Bassora and Bagdad, and this is one of the finest specimens.
8. An Onyx Cameo, white on a dark ground, representing a Faun balancing and dancing a young Faun on his right foot. The anatomical carving of this gem is very beautiful, and is a production of the best period of Greek art.

The Bandeau.



9. A Ruby Intaglio, the head of a Faun crowned with vine. A fine Greek gem.
10. A Sapphire Intaglio, the head of the Emperor Augustus. A fine gem of the period.
11. An Emerald Cameo, a beautiful head of Medusa. This gem is a fine carving in high relief, and of Roman production.
12. Plasma or Root of Emerald, an Intaglio, the bust of Jupiter Serapis, the Egyptian deity, with the Modius on the head; a Roman gem.
13. A very beautiful Oriental Red Sard Intaglio, representing Diomed stealing the Palladium from the Temple of Minerva at Troy. This magnificent Intaglio is the work of Diuscondus, whose name is engraved in Greek characters upon the gem.
14. A Plasma Intaglio, representing Minerva Victrix; she is represented holding the figure of Victory in the left hand, and the Hasta in the right; before her stands the figure of Cupid with a palm branch in his hand. This is of Roman execution.
15. A Jacinth Cameo, face of Silenus. A Greek work of great merit, very spirited in execution, and in high relief.
16. A Sapphire Intaglio, head of a youth. A Roman gem.
17. A Ruby Intaglio, Venus and Cupid. A fine Greek gem excellently engraved.

The Stomacher.



18. A Garnet Cameo, the head of Silenus. A fine Greek gem.
19. A Jacynth Cameo, a finely executed head of the Medusa. Greek work in high relief.
20. A Plasma Intaglio, the head of Minerva. Roman.
21. A Jacynth Intaglio, Hercules strangling the Giant Antaeus. The hero lifted him up in the air and squeezed him to death in his arms. A Greek work of great merit.
22. A Lapis Lazuli Cameo, a portrait of a lady. Cinque cento.
23. A Cameo, white on a dark ground, a Roman Emperor, probably Tiberius, sitting on a throne by the side of a veiled female, presenting a sword to a warrior

(Drusus) who stands before him. The work of this splendid Cameo is of the highest merit, and although of the Roman epoch, most probably executed by a Greek artist.

24. A Cameo, white on a transparent ground, the head of the Emperor Alexander. This is a fine Greek gem expressive of all the character of the hero.

25. A Cameo, white on a dark ground, Europa carried off by Jupiter, metamorphosed into a Bull, who is swimming in the sea, preceded and followed by Tritons sounding their conchs; at the feet of Europa are Dolphins, and she is followed by two Cupids, one of which is seated upon a Dolphin bearing the crown.

This is a cinque cento gem of considerable merit.

26. A Lapis Lazuli Intaglio, the figure of Mars, in his right hand a casket, in his left a sword, at his feet a lion. A Roman work of the latter period.

27. A Cornelian Intaglio, the head of a Bacchante, of Roman execution.

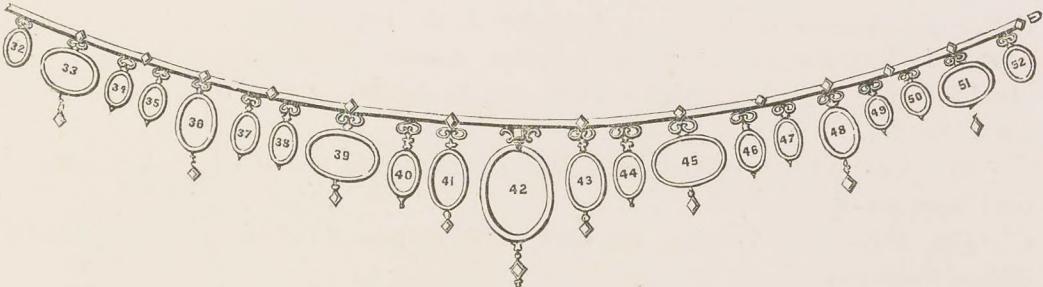
28. A Cornelian Intaglio, the head of Cupid. A fine Greek gem.

29. A Brown and White Onyx Cameo partly transparent, the head of Minerva; the helmet is decorated with Leda and the Swan, the wings of the bird forming the plume. A work of the cinque cento period.

30. A Cameo, white on a dark ground, a half-length figure of Clotho, the youngest of the three Parcœ, or "Fates," supposed to preside over the moment of birth. This is a very beautiful Cameo, from the elegance of the attitude of the figure and the high relief; she is represented with the distaff in her hand, spinning the thread of life. It is a production of the highest Greek art.

31. A fine Red Sard Intaglio, representing Ganymede feeding an Eagle. A Roman engraving.

The Necklace.



32. A Red Sard Intaglio, the head of Minerva. (Roman.)
33. An Onyx Cameo, white on a dark ground, a cinque cento gem representing a Sacrifice to Hermes by Satyrs and Cupids.
34. Red Sard Intaglio, Dædalus working at his wings. It is a fine Greek gem.
35. Garnet Intaglio, the head of Æsculapius, the god of medicine. Greek work.
36. A very beautiful Cinque Cento Cameo of Queen Elizabeth, white on a dark ground, the hair, edges of the ruffle, and the ornaments upon the dress, are brown. This is a very fine production by Coldera.
37. A Garnet Intaglio, the head of a Sassanian King, with curled hair and beard, a Bandeau on the head.—A Sassanian carving.
38. A Garnet Intaglio, the head of Julia Sabina, the wife of the Emperor Adrian. Her husband caused her to be poisoned A.D. 138, after she had been married 38 years. A carving of the Roman period.
39. A very beautiful Cameo in high relief of the Cinque Cento period, representing Venus and Satyr. There is a beautiful pink shade upon a portion of this gem, which the artist has cleverly adapted to the fleshy parts, giving a very natural effect.
40. A Red Sard Intaglio of Roman execution, the head of Ceres, goddess of corn and the harvest; the head is partly enveloped in drapery and the hair is ornamented with attributes.
41. An exquisitely carved Cameo, white on a dark ground and highly polished, representing Venus Victrix; the figure is partly draped, and in the right hand is a

sheathed sword, in the left a spear—a Cupid presents her with a helmet. This is a fine Greek gem of considerable merit.

42. A Cameo of the Emperor Tiberius, forming the centre of the Necklace. A fine Roman gem, the head is white on a dark ground, the laurel wreath and border brown, outside the border is an inscription in Arabic, shewing that it formerly belonged to a Mamluk Prince of Cairo, called Alnaser Abu Sâadal Mahammed, who reigned about A.D. 1496.

43. An Onyx Cameo, white on a dark ground, Cupid and Psyche. A carving of the Roman period.

44. A Red Sard Intaglio, the head of Galba, one of the Roman Emperors. A Roman Engraving.

45. A Cameo, white on a dark ground, representing Venus and Adonis attended with dogs—a Cupid flying, carrying a crown. A cinque cento carving.

46. A Red Sard Intaglio, the head of a Bacchante. This is a work of early Greek art, and exceedingly curious from its having been scratched or carved out with the point of a diamond.

47. A Red Sard Intaglio of Ceres. Roman engraving.

48. An excellent Cameo of the cinque cento period, a portrait of Edward VI. white on a dark ground, the cap and dress brown; the reverse of this gem has an Intaglio of the same. This is not only a beautiful carving but a remarkably fine Sard Onyx.

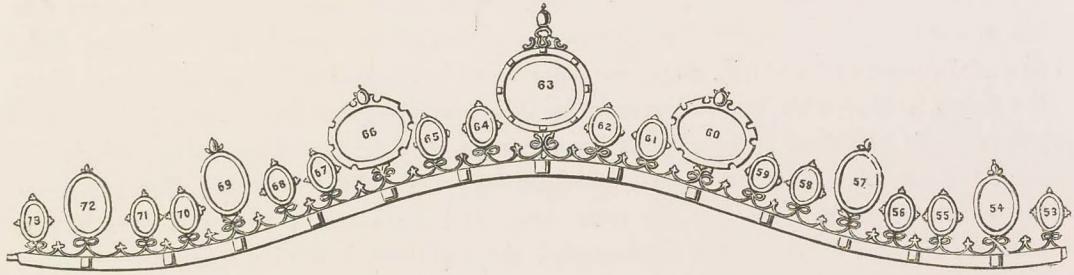
49. A Red Sard Intaglio, the head of Mars, of Greek workmanship.

50. A Red Sard Intaglio, a fine Greek gem, the head of Apollo.

51. An Onyx Cameo, white on a dark ground, a group, representing Mutius Scævola brought before Porsenna. Scævola having entered the camp with the intention of murdering Porsenna, was threatened with torture, he immediately thrust his hand into the fire and let it burn without emotion, to convince the King of the fortitude of the Romans. This is a cinque cento production. The group consists of four persons—Porsenna, Scævola, and two warriors; the pose of the figures and details of the dress are very beautifully brought out by the artist.

52. A Red Sard Intaglio, of Roman execution, the head of Hercules.

The Diadem.



53. A Black Onyx Intaglio, representing the Macedonian Soldier, Horratus, in combat with another, who fought in sight of the whole army of Alexander. Greek work.

54. A Red Sard Intaglio, an excellent Greek gem, the head of Socrates.

55. An Onyx Intaglio, a brown strata on white, representing the Roman Eagle.
(Antique.)

56. A Garnet Intaglio, Apollo with the Lyre. Fine Greek work.

57. A Cameo, white on a dark ground, of Queen Elizabeth. This ornament is an old locket, and has been left in its original setting of enamel; it contains two old water colour miniatures, painted by Hilliard, nearly obliterated by time and exposure: one representing Queen Elizabeth, the other the Earl of Leicester; this ornament is said to have been worn by the Queen herself. The cameo is undoubtedly the work of Valerio Vicintini, commonly called Valerio Billi; the mounting is also by Hilliard, who was an artist and the Court jeweller at that period.

58. A White Onyx Intaglio on a dark ground of Roman execution; the head of Socrates.

59. A Lapis Lazuli Intaglio; the head of Claudius Cæsar. A Roman engraving.

60. An Oynx Cameo, white on a dark ground, representing a Lion, beautifully carved, with a Crescent in the Field; a fine Roman work.

61. A Red Sard Intaglio, of Roman production; the head of Socrates.

62. A Cameo, white on a dark ground, with the hair red; the head of the Emperor Commodus. He was accustomed to adorn his shoulders with a lion's skin and arm himself with a knotted club.

63. A Double Cameo, forming the centre of the Diadem, which has been left in its original setting, of the cinque cento period, the same as 57. The cameo to the front, which is a very fine Greek gem, representing a figure in a chariot with two horses; this cameo has many peculiarities, the effect is almost that of an enamel, the ground is dark, one of the horses of a bluish tinge, the other horse brown and white, with the mane blue; the figure is blue with brown drapery; in this gem the artist has produced a beauty of arrangement in colour very rarely to be met with, seizing the opportunities which the stone has offered without being detrimental to the beauty of the carving. The cameo on the reverse is emblematical of the river Arno, and represents a river god in a sitting posture; in the left hand is the Cornucopiæ; the right arm is leaning upon an urn, from which water is pouring; this side of the gem is of the cinque cento period.

64. A Cameo, white on a dark ground, a Roman gem; the head of the Emperor Commodus in his youth.

65. A Garnet Intaglio, the head of Africa, with an elephant's skin covering the head. This is a Roman engraving.

66. A very fine Cameo, of the cinque cento period, representing Henry VIII. and his three children, afterwards the Sovereigns Edward VI. Queen Mary, and Queen Elizabeth, white on a dark ground; the ornaments upon the caps and dresses brown.

67. A Lapis Lazuli Intaglio, an Eagle sitting upon a Cippus; in the field are two stars and Julius Cæsar inscribed. A Roman engraving, probably a seal, such as was used by a citizen of Rome.

68. A Cameo, white on a dark ground; two heads in profile, portraits of the cinque cento period.

69. A fine Greek Cameo, white on a dark ground; a figure in a chariot drawn by two horses; the car and drapery of the figure are semi-transparent.

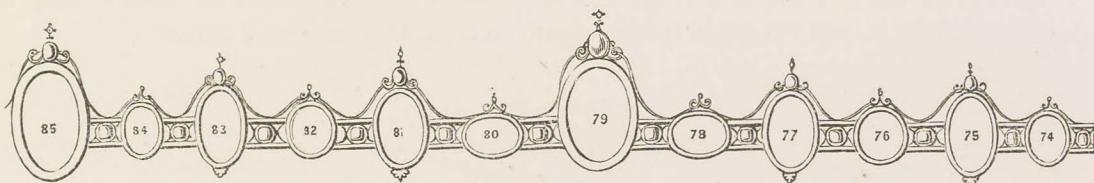
70. A Cameo, white on a dark ground; a Greek work, bust of a female unknown.

71. A Red Sard Intaglio, a fine Greek gem representing a dancing figure of a Bacchante, with drapery and symbols in her hands.

72. An Onyx Intaglio, white strata on a dark ground, the head of Matilda, wife of Trajan.

73. A Cameo, white on a dark ground, of the cinque cento period; a reclining figure, subject unknown.

The Coronet.



74. A Cameo, white on a transparent ground, the bust of Clytia, daughter of Oceanus and Tethys; this is a very beautiful gem of Greek art.

75. An Oriental Red Sard Intaglio, representing a dancing Bacchante; the leopard's skin over the right arm and the thyesus in the left hand; a very beautiful Greek engraving of great merit.

76. A Cameo, white on a transparent ground, a portrait.

77. An Oriental Amethyst Cameo, bust of the Emperor Severus. A fine Roman Carving.

78. An Oriental Red Sard Intaglio, draped figure of Thetis, the mother of Achilles, riding upon a sea horse.

79. A fine Oriental Lapis Lazuli Intaglio, the head of Hercules, covered with the lion's skin. This is a very finely executed gem of the best Roman period; on the reverse has been engraved at a subsequent period, about A.D. 400, in Greek characters, the word Abraxas, together with a Scarabeus, or sacred Egyptian beetle. Antique gems were frequently engraved about this period upon the backs of scaraboei and worn as amulets.

80. A Jacynth Intaglio, of Roman execution, representing an equestrian figure of a warrior with a spear.

81. An Amethyst Intaglio, the head of Apollo; a fine Greek gem.

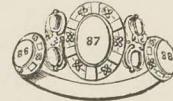
82. A Cameo. White on a transparent ground, head of Artemisa, daughter of Lygdamis, who reigned over Halicarnassus; copied from the coins of Syracuse.

83. A Cameo of the cinque cento period, red on a transparent ground; head of Sappho.

84. A Cameo, white on a transparent ground, the head of Ceres, the hair is shaded with pink.

85. A beautiful Red Sard Intaglio, Achilles at the tomb of Patroclus. Achilles is here represented in an attitude of grief, leaning on a reed before a column with a lamp burning upon it, and his shield leaning against it; this is a fine Greek gem.

The Bracelet.



86. A Carbuncle Cameo of the cinque cento period, a portrait unknown.

87. A Carbuncle Intaglio, Terpsichore tuning a lyre, the goddess of dancing.

88. Red Sard Cameo of the cinque cento period, a portrait.

WESTMINSTER:

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OPINIONS OF THE PRESS.

THE DEVONSHIRE GEMS.—“We have been favoured with a view of the selection made from the extraordinary cabinet of Gems in the possession of His Grace the Duke of Devonshire, and entrusted to Mr C. F. Hancock, of Bruton Street, to be set *en suite* as ornaments, as worn by the Right Hon. the Countess of Granville at the Coronation at Moscow of the present Emperor of Russia. It is not too much to say that nothing that has been hitherto exhibited of a similar class, either in this country or on the Continent, can in any degree compete with them, either in interest, intrinsic value, extraordinary beauty, or admirable taste. The very difficult task of arranging these gems in such a manner as to bring out their peculiar beauties, and render them the principal objects in the ornamental suite, and at the same time to avoid the heaviness which might be produced from the darkness and opacity of many of them, has been surmounted, and the result has been their disposal in seven ornaments, viz., a Diadem, a Coronet, a Stomacher, a Jewelled Bandeau, a Necklace, a Comb, and Bracelet,—each of which is in itself matchless, and which, when united, display such a concentration of elegance that their superiority to anything hitherto produced will be apparent to everybody in any degree acquainted with the fine arts, and with the progress of the manufacture of the precious metals in the hands of the best artists. The settings,—after the manner of Holbein,—are inimitable for their tracery and the minute delicacy of the component parts, both in design and execution.”—*The Morning Post*, April 30, 1857.

THE DEVONSHIRE GEMS.—“The Duke of Devonshire entrusted a selection from his valuable collection of gems to Mr. C. F. Hancock, the well-known Jeweller, of 39, Bruton Street, to prepare from them a set of jewels to be worn at the late Coronation of the Emperor of Russia, by the Countess Granville. The ornaments were not quite ready at the time specified, but still were sufficiently prepared to be used. They are now completed, and the kindness of the duke has placed them at the disposal of Mr. Hancock, to exhibit them to the public. The history of these jewels is not uninteresting. Upwards of one hundred years ago, William, the third Duke of Devonshire, whose refined taste and antiquarian lore were remarkable in his own day, formed a collection of gems, chiefly cameos and intaglios of singular beauty and value, which has since remained in the possession of the Devonshire family. Visitors to their mansion have often been astonished that jewels of such antiquarian and artistic worth should be left in obscurity, and not even be counted worthy of suitable setting. The present duke has, however, as we have said, remedied the oversight of his predecessors, and has converted the collection, which deserves a high place amongst the art treasures of Great Britain, into a parure of jewels. To the taste and zeal in professional matters of Mr. Hancock, not only the construction and arrangement of this valuable set of jewels, but also the first idea of turning the gems to such an account, is due. When the Exhibition at Paris was about to open, Mr. Hancock requested permission of the Duke of Devonshire to make a selection from this collection, and place them amongst the articles he intended exhibiting. This request was granted, and all competent judges who saw the gems at Paris, expressed admiration of their beauty. Thus fortified in his own opinion as to the value of the collection, Mr. Hancock prevailed on the duke to entrust the gems to his hands to convert them into a set of jewels. The idea pleased his grace, and the order to carry out the task he was so anxious to undertake was given

to Mr. Hancock. The set, as it is completed, consists of seven ornaments—a Diadem, Coronet, Stomacher, Bandeau, Necklace, Comb, and Bracelet. The general style of the settings of these ornaments is that of Holbein, who flourished in the reign of Henry VIII.; but the lightness and chaste design of the Florentine school of ornamentation has been happily blended with that of Holbein, and the effect is extreme lightness and elegance, without any appearance of fragility. The workmanship is highly creditable to English art, and shews that in execution, if not in design, our workmen are equal to their ancestors. The most admirable taste has been displayed in the manner the various coloured gems are arranged to harmonize. The enamelling deserves especial notice, being a masterpiece in its way. Each piece of enamel has the appearance, to an uninitiated eye, of a precious stone. The gold is prevented from looking heavy by being pierced to resemble a description of open work. Of the gems themselves, with which the several ornaments are studded, it is hardly possible to convey an adequate impression. The suite in its present state has been valued at £20,000, but hardly any sum could furnish such another. The gems are cameos and intaglios of garnets, sapphires, and other precious stones, most of them of great antiquity, and all, with hardly a single exception, of surpassing beauty. Mr. Hancock has applied himself with the utmost assiduity to ascertain the history of the several gems, and the information he has gained is embodied in a catalogue of the jewels that he has published, from which we derive some interesting particulars.

* * * * *

The entire collection is not only unique, but there is no possibility of its being ever surpassed. Many of the processes which were employed in polishing gems formerly are now lost, and the same skill is not now employed in that department of art. The Duke of Devonshire, we believe, intends entailing this magnificent collection of jewels for the future Duchesses of the successive inheritors of his title.”—*The Morning Chronicle*, April 30th, 1857.

THE CORONATION AT MOSCOW.—“In connection with this great event, it may be interesting to state that the Duke of Devonshire has had his fine collection of Cameos and Intaglios fitted up as a set of superb jewels to be worn on the occasion by Lady Granville. They have been arranged to form a Diadem, Stomacher, and Necklace, by Mr. Hancock, of Bruton Street, who has done himself great credit by the artistic manner in which the work has been executed. The mountings are of massive gold, richly enamelled in the Holbein style, and great skill and taste have been exercised in the setting of the ornaments so as to secure a pleasing harmony of colour. Many more showy objects of personal decoration may be exhibited at the Coronation of the Czar, but we believe that few will possess greater historical and artistic interest. As all connoisseurs are aware, the collection which has been thus appropriated is exceedingly rare and valuable, comprising some of the most remarkable gems of the cinque cento epoch”—*The Times*, August 14, 1856.

THE JEWELS WORN BY THE COUNTESS OF GRANVILLE AT THE EMPEROR OF RUSSIA'S CORONATION.—“Probably Moore's oft-quoted line, ‘Rich and rare were the gems she wore,’ never had a closer application than to the matchless parure worn by the lady of our ambassador at the recent coronation at Moscow. While others were viewing in the splendour of their jewels, in which the Russian imperial, princely and noble families are very rich, none attracted so

much attention as the Countess of Granville, whose parure was a triumph of art over mere material wealth. Others displayed a perfect blaze of diamonds; but it was for the English lady to assert a higher splendour; and if their jewels were the more costly, hers were positively priceless. That we are not incurring the charge of exaggeration, our readers may judge for themselves; for these matchless gems are to be on public view for the next fortnight in Manchester. A brief history of their origin, and the mounting and setting them in their present forms, may be sketched. William, third Duke of Devonshire, who died in 1755, made a choice collection of gems, in cameo, intaglio, &c. including many of the finest antiques of Grecian and Roman art. This collection, augmented in its descent to its present possessor, the sixth duke, now numbers some two thousand gems, and its value is generally estimated at upwards of £100,000. But while lost diamonds may be replaced, each of these fine gems is unique, and so far has the gem engraver's art been lost, that there exists no artist who could produce anything to compare with the choicer works of the cinque-cento period, much less with the higher and more unattainable excellence of the best period of the ancient Greek art. It was a happy thought of the Duke to have constructed out of this rich store of 'art treasures,' a suite of personal ornaments fit for the adornment of queen or empress. This task, requiring the most refined taste in selection and in design, and the most elaborate skill in the workmanship, His Grace entrusted to Mr. C. F. Hancock, of London, Jeweller and Silversmith, by whom the commission has been most satisfactorily fulfilled. After several days spent in the selecting of the requisite gems, and trying various combinations, so as to secure in those to form one ornament the desirable harmony in grouping, form, colour, &c. Mr. Hancock produced the unique and matchless suite, which, as we have said, was worn by the Countess of Granville, who is the Duke of Devonshire's niece, at the recent imperial coronation at Moscow. The complete parure consists of six separate ornaments,—a Diadem, a Coronet, a Necklace, a Stomacher, a Comb, and a Bracelet. To anyone who has not seen these exquisite ornaments, the impression likely to be conveyed by imagining a series of cameos combined in a necklace for instance, is that it would be somewhat monotonous and heavy. Nothing can be further from the fact; and we were especially gratified with three of its features,—the admirable harmony with diversity of colour giving a peculiarly soft and mellow tone to the ensemble; the agreeable forms of contour selected; and the exceedingly light and elegant mountings,—wholly free from heaviness or dulness of effect. The character or style of the jewellery work is the pure Florentine; the gold bands or chains connecting the gems in circlets, are of delicately pierced tracer work, intersected with large and small diamonds, which are also used for pendants with great effect; but which here are rightly made subsidiary garnitures to the gems which the skill of the engraver has enriched with the creations of art. Still further to support the character of the style adopted, the gold has rarely been left undecorated by the skill of the enameller, and his brightest hues have been brought into the general subordination; so that gold and jewels, colour and glitter, have their true ancillary place in framing and setting the still more valuable products of art's creative power. The design and workmanship throughout are wholly those of Mr. Hancock, on whom they reflect the highest credit; for it is not too much to say that they are the *chef d'œuvre* of jewellery-work in this kingdom. The nominal value of the whole is not more than £20,000; but if by any mischance these jewels were lost or destroyed, the world could not repair the loss of these unique gems. We understand that they are to

be entailed as heir-looms on the future Duchesses of Devonshire. The most regal ornament of the whole is the diadem, which is not a mere circlet or bandeau, but its frontlet rises so as to leave the forehead uncovered. In its centre, the principal ornament is a fine sardonyx, on which a portrait of Queen Elizabeth is carved in cameo, with the well-known ruff. This is in its original mounting; and the back, opening with a spring, discloses two miniature portraits, that of the Queen at the back of the cameo, and that of her favourite the Earl of Leicester, inside the lid; the colours of course much faded by time and exposure; but there is no doubt that this was originally worn as a locket, probably by the Queen herself. The parure is rich in Tudor portraits; for another gem on its outer face represents Henry VIII. as a child, in cameo, while its inner surface repeats the portrait in intaglio. Another sardonyx in the diadem represents in cameo a group of half-length figures, admirable portraits of Henry VIII. and his three children (all succeeding to the throne), Edward VI. Mary and Elizabeth. Fine as these are as works of art, they are surpassed by many antique gems, in the different ornaments, in which the grace and beauty of the human form are revealed in a few tenths of an inch of space! Two of the very smallest cameos in the whole parure are in this respect imitable models of beauty. The intaglios have been properly set *à jour*; so that the exquisite lights and shades of the antique forms can be examined in their minutest details. The coronet is more of the circlet than the diadem; fitting not the brow, but the crown of the head, as its name implies. The necklace is admirably formed of a gold chain, of invisible links, which adapts itself to every curve and arching of the neck, each gem falling into position, and the breadth and character of the necklace being enhanced by pendants at intervals of large diamonds. The stomacher has an outline, prescribed by its use, resembling that of a boy's kite, with an arched top, tapering to a point at the foot. It is bounded by a chain, and is an exceedingly rich and chaste ornament. The comb has an elegant form and outline; its chief gem placed in the centre is a large, pure and lustrous oriental amethyst, on which is carved the head of the Persian King of the ancient Sassanian dynasty with the high cap of sovereign, and at the side is an inscription in this oldest known form of Persian. This gem is undoubtedly antique, the line of kings deriving their dynastic name from Sassan, the grandfather of Artaxerxes. Scarcely any Sassanian gem is without its inscription; and the same may be said of the few coins which have reached us. The bracelet is modelled upon the form of the necklace, and while gems of various hues, as the sardonyx and onyx, amethyst, jacinth, and carnelian, are used as the decorations of the several pieces, the whole have a unity and harmony of character which mark them at once as a suite. Our readers, whether admirers of jewels or lovers of art, will thank us for stating that the Duke of Devonshire, with a liberality which does him honour, has kindly permitted this extraordinary collection of gems to be placed in the Manchester Mechanics' Institution Exhibition, for exhibition from this time to the 16th March, on which day the exhibition must finally close. The parure is under the special care of Mr. Hancock himself, who, we are sure, will give every fitting information under the circumstances to the visitors. We believe that there will be no other opportunity of seeing this matchless set of ornaments in Manchester, and therefore a visit to the exhibition during its closing fortnight becomes indispensable. Mr. Hancock had the honour, on Wednesday last, of submitting this magnificent set of jewels to the inspection of Her Majesty and Prince Albert, who were pleased to express their high approbation of them."

—*Manchester Guardian*, Feb. 28, 1857.

